

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

MARGARET DO REGO

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by MARGARET DOREGO in partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

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I hereby release the following works for incorporation into the University Collections,
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TITLE	DATE	MEDIUM	SIZE
1. costo - (rib) $\frac{1}{5}$ cyto - (cell) $\frac{5}{5}$	1998	lithograph, screenprint, wood relief	74 x 98 cm
2. acantho - (spine) $\frac{3}{5}$	1998	lithograph, screenprint, wood relief	57 x 76 cm
3. cardio - (heart) $\frac{1}{6}$	1998	lithograph, screenprint, wood relief	116 x 45 cm
4. melano - (black, dark) $\frac{1}{3}$	1998	lithograph, screenprint	67 x 45 cm

Materia Prima

"This being, that becomes; from the arising of this,
that arises; this not being, that becomes not; from
the ceasing of this, that ceases". Buddha

Materia Prima (Prime Matter) is posited as the matter which persists through a change in which one element (eg. water) turns into another (eg. air). The body of work *Materia Prima* is grounded in the reality of matter and in the inevitability of change, and tries to determine the relation of the one to the other by the external/internal process of memory.

In terms of external memory, both living and non-living matter are open to the influence of external stimulation, and record it by physical or chemical reactions on the surface. Internal memory is also open to the influence of external stimulation, but emerges hidden, as the representation of an absent object. As the point of contact between consciousness and matter, it is where the past psychic life survives, in the depths of memory. Memories are determined by our perceptions. Perception measures our possible action upon things, and thereby, inversely, the possible action of things upon us.

For me, the scarred surfaces of eroded concrete walls bear pictorial or otherwise expressive witness to the passage of time. Some things however infinitesimal or insubstantial are reminders that something significant has taken place. Walls embody the elemental phenomena of air, earth, water and fire. They symbolize evolutionary processes such as: chemical reactions, colour changes, decay, and desiccation. They are a skin and therefore bear metaphorical associations to the body. Our bodies are also objects of perception and reception, with skin being the true organ of memory. Walls and skin permanently record presence. Both take an imprint, arrive by accumulation, and are composed of the natural elements. Human body parts, such as organs or basic substances have been linked with other phenomena as follows: lungs (organs of breathing) to air; bones (supporting structure) to earth; blood (fluid substance that binds everything together) to water; head (seat of the mind) to fire.

I feel *Materia Prima* addresses the vulnerability of matter, the contingent nature of the self as a changing fluid construct, and the transience of reality. Each and every act is understood to have an effect on the larger web of life.

Maggie DoRego

SLIDE LIST FOR THESIS EXHIBITION:
 MATERIA PRIMA
 MAGGIE DOREGO

	TITLE	YEAR	SIZE	MEDIUM
1.	costo- (rib) cyto- (cell)	1998	74x98cm	lithograph, screenprint, wood relief
2.	somato- (body) histo- (tissue)	1998	74x114cm	lithograph, screenprint, wood relief
3.	ossi- (bone)	1998	75x50cm	screenprint
4.	pneuma- (lung, air)	1998	71x55 cm	lithograph, screeprint, wood relief
5.	melano- (black, dark)	1998	67x54cm	lithograph, screenprint
6.	thrombo- (clot, coagulation)	1998	56x75 cm	lithograph, screenprint, wood relief
7.	-oid (resembling form)	1998	56x76cm	lithograph, screenprint, wood relief
8.	-rrhaphy (suture)	1998	51x112cm	lithograph, screenprint, wood relief
9.	cardio- (heart)	1998	116x49cm	lithograph, screenprint, wood relief
10.	veno- (vein) -rrhagia (rupture)	1998	75x110cm	lithograph, screenprint, wood relief
11.	acantho- (spine)	1998	57x76cm	lithograph, screenprint, wood relief

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